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Notes for the guidance of authors

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Notes
For the Guidance
Of Authors

In the Submission of Manuscripts
to Publishers



New York
The Macmillan Company
Number Sixty-four and Sixty-six
Fifth Avenue

1905

Price: Twenty-five Cents



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than to his owne Commodity & is both an or
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word, he is such a man that the State ough
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— GEO

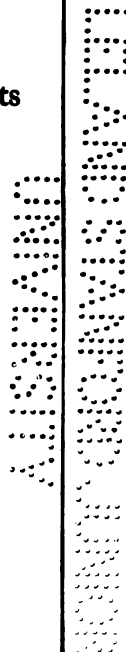


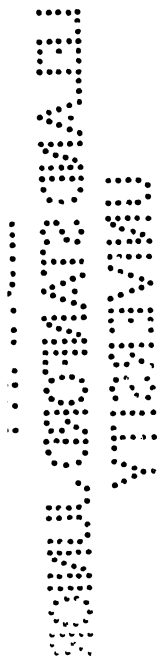
Notes For the Guidance Of Authors

In the Submission of Manuscripts
to Publishers



New York
The Macmillan Company
Numbers Sixty-four and Sixty-six
Fifth Avenue





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J. S. Cushing & Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.



Preface

It is hoped that the suggestions made in the following pages will be of use to authors desirous of submitting manuscripts for the consideration of publishers. It must not, however, be taken as necessary for manuscripts to conform with these suggestions before they can receive attention from the publishers' readers.

The suggestions have been compiled with the aid of the heads of the various departments of The Macmillan Company, and it is believed that the observance of many of the points emphasized in these pages will result in a saving of effort and expense to the mutual benefit of both author and publisher.

The Macmillan Company make it a rule to give careful attention to all manuscripts that may be submitted, whether prepared in accordance with these suggestions or not.





Table of Contents

	Page
Preface	3
The Macmillan Company	7
Preparation of a Manuscript	11
Submitting a Manuscript to a Publisher	14
Copyright	16
Forms of Agreement	18
Bindings, Covers, and Cover Designs	20
Proof-reading	22
Educational Books	28
Signs used in correcting Proof	33
Proof showing Corrections	36
Composition and Presswork	38
J. S. Cushing & Co.'s Rules for Spelling, Punctuation, and Style	39
How an Author can aid his Publisher	61
Advertising, Circulars, etc.	63
Press and Presentation Copies	64
Index	65





THE foundation of the house now known as The Macmillan Company was laid in 1869 by the late George Edward Brett, who established in New York for the London house of Macmillan & Co. an agency for the sale of their publications. The business was soon enlarged to include the publication of books by American authors, and remained under the management of George Edward Brett until his death in 1890, when his son, George Philip Brett, became the resident American partner.

In 1896 the American firm was incorporated under the laws of the State of New York, and adopted the style of The Macmillan Company. The Company's interests as publishers are not confined to any particular departments of literature or science, but its list of current publications which at present numbers some five thousand embraces titles of works in practically the whole



8

range of intellectual activity, and its authors include many of the names best known in all the various fields of literature, both American and foreign. In addition to its publishing interests, The Macmillan Company acts as agents for the sale of the works published by the University of Cambridge (England), Columbia University (New York), Macmillan & Co., Ltd., George Bell & Sons, A. & C. Black, and Whittaker & Co., all of London, and for Bohn's Libraries.

The Macmillan Company has established agencies for the publication and sale of its books by American authors in London, England; Toronto, Canada; and Melbourne, Australia, where they are at all times carried in stock. It also has branch houses in Boston, Chicago, Atlanta, and San Francisco in this country.

The Macmillan Company occupies the buildings at 64 and 66 Fifth Avenue, New York City, purchased and owned by the Company.



The officers of the Company are George Platt Brett, President ; Lyman Barney Sturgis, Vice-President ; Henry A. R. Schumacher, Treasurer ; and Lawton Livingston Walton, Secretary.

The officers of the Company (except the Treasurer) will be found at 64 Fifth Avenue.

The Educational Department is at 64 Fifth Avenue.

The Manufacturing and Advertising Departments are at 64 Fifth Avenue.

The Treasurer is at 66 Fifth Avenue.

The Trade and Retail Departments are at 66 Fifth Avenue.





12 Preparation of a Manuscript

Sheets that have been rolled are very unhandy for both readers and printers.

Typewritten manuscript is preferable to handwriting. It is easier to read and to correct. It saves the printer's time and prevents the occurrence of typographical error with its consequent expense.

Notes and other subsidiary additions should be written on a separate sheet of paper, placed next to and numbered consecutively with the text, to which it should refer by the word "footnote" or by an asterisk (*). Short notes may be inserted between two lines drawn across the full width of the page and reference be made to them in the text by an asterisk, thus (*).

NOTE.

Extracts from the works of other authors should be carefully marked, as they are generally set up in a smaller type than that of the text.

Do not use pins when attaching one piece of paper to another. The manu-



Preparation of a Manuscript 13

script goes through so many hands that pinned papers are likely to become separated. They also cause confusion and loss of time to both reader and printer, and when once separated are often misplaced.

In the case of an illustrated book the manuscript should be marked at the point where each cut is to be placed. Care in this matter will save confusion and often much unnecessary expense. Where illustrations or suggestions for illustrations are provided by the author, they should be pasted or written on a separate sheet, which should follow and refer to the sheet on which they are to appear. In the case of technical works the illustrations should be numbered.



Submitting a Manuscript to a Publisher

In submitting a manuscript to a publisher it is well to bear in mind that the manuscript will be carefully read, and usually by several advisers of special competence on the subject with which the work deals, and by whose judgment the publisher invariably reënforces his own opinion.

As an aid to the publisher in the selection of the special advisers to whom the work should be submitted, it is advisable to attach to the manuscript a very concise statement of its scope and purpose.

The publisher will at once arrange for an interview with an author on receiving a request to that effect.

Publishers are not responsible for the loss of manuscripts sent to them except in



Submitting a Manuscript 15

those cases where the loss is occasioned by their negligence. Authors should, accordingly, send manuscripts either by express or registered mail, as they can then be traced in case of loss or misdirection. It is advisable that copies of important manuscripts should be made.

The author's full name and address should always be clearly marked on each manuscript, and a note should be sent, by post, advising the publisher of the despatch of a manuscript to him.

On the acceptance of a manuscript by The Macmillan Company, a contract or agreement covering the publication of the work will be sent to the author, and on the execution and return of this agreement, specimen pages showing the style and size of type which it is proposed to use will be forwarded. Immediately upon the approval of these, proofs of the book will be sent for correction and revision.



Copyright

Copyright is usually obtained by the publisher when the book is printed, and is held by him so long as his agreement lasts with the author. At the termination of the agreement the copyright is transferred to the author.

Authors who wish to obtain a copyright before offering their manuscripts can do so by following the directions in *Bulletin No. 2. Directions for Securing Copyrights*, prepared by Thorvald Solberg, Register of Copyrights.¹ It is easier and customary, however, to leave this matter to the publisher.

It is customary to print, on the reverse of the title-page, the legal notice of copyright in the name of the publisher, rather

¹ This will be sent gratis on application to the Librarian of Congress.



Copyright

17

than in the name of the author, for several reasons, among which may be mentioned the fact that the publisher can then defend the copyright, if attacked, in the event of the author being out of the country or unable for any reason to give the matter immediate attention. This does not affect the ownership of the copyright, which is determined entirely by the agreement or contract between the author and publisher.

It is rarely found necessary to secure copyright in Great Britain. A publisher with houses in both the United States and Great Britain usually attends to the copyrighting of the English editions when necessary.

Macmillan & Co., Limited, publish in London all books issued in America by The Macmillan Company, unless they are works of interest to Americans only, or are otherwise specially arranged for.



Forms of Agreement

Forms of Agreement vary in minor details, and terms are offered with particular reference to the subject of the work, its purpose, or prospects of sale. The usual rule, however, is for the publisher to assume the whole cost of printing, manufacture, and publishing, and to offer the author a royalty on the selling price of the work.

An author is usually expected by the terms of his contract to hold his publisher free from legal liability on account of scandalous or libellous matter, or any infringement of another author's copyright which his book may contain.

The rights of translation and dramatization are usually subject to special terms of agreement.

As the carrying out of any agreement



Forms of Agreement 19

to the satisfaction of both parties thereto depends upon their mutual good will and good faith, an author should have the clearest possible understanding of the details of the contract. He should also not fail to satisfy himself as to the ability of the publisher to make good its provisions both for the present time and for the term of its continuance.



Bindings, Covers, and Cover Designs

The style of a binding must depend upon the character of the contents of the book. The cover of a work of fiction may be appropriately decorated with a design bearing relation to the story within; the cover of a book of verse may also, with equal propriety, bear ornament.

In volumes of essays, works of philosophy, science, or economics, good taste will as a rule dictate freedom from all decoration, but the lettering may be so designed on the back or side as to lend beauty to the dignity of a plain cover.

While the widest latitude may be given to choice of color in the case of fiction, in most other branches of literature bright colors are manifestly inappropriate.

In the selection of a color which in



Bindings, Covers, etc. 21

itself is in good taste, the long experience of a publisher generally may be depended upon.

Authors sometimes desire a color which will fade in a short time and which will consequently entail a loss on the book-seller who exposes it in his window or store. It is not unusual also for an author to desire a cover design or a binding which is impossible on account of its costliness, forgetting that each color needs a separate stamp and a separate handling, and that certain fabrics would add so much to the cost, that a suitable selling price could not be placed upon the volume. It will be readily seen, therefore, that while an author can, and often does, aid the publisher by valuable suggestions, which are always gladly received, their practicability must depend finally on business reasons of which the publisher may fairly be the best judge.



Proof-reading

Soon after the manuscript has been sent to the printer the author will receive a specimen page to show the proposed style of type, size of printed page, and the estimated number of printed pages that the manuscript will make. This specimen page should be returned at once to the publisher with the author's approval or suggestion for its improvement.

First proofs usually are sent in page form unless there are likely to be many corrections, in which case the author should not fail to advise the publisher well in advance to send his proofs in "galley"¹ form.

If the author wishes to see a revised proof of his work after he has corrected

¹ The long frame on which the compositor places the lines of type as he sets them.



Proof-reading

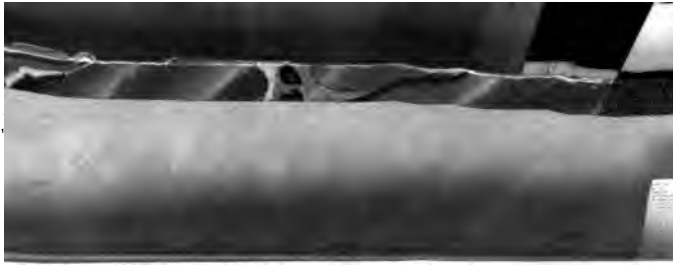
23

the first proof, he should write to the printer to that effect when he returns the first proofs corrected. He can have a revised proof of any individual page, or any part, if the whole is not needed.

When making a change in page proofs, it should be remembered that in order to add a few words or a sentence it may be necessary for the printer to *override* every line on the page, perhaps the page itself, and possibly a whole chapter; so that a correction in page proof, while apparently one of only a few words, may prove an expensive matter.

It is sometimes easy to make room for the new words by taking out neighboring words of the same length, or shortening an adjoining phrase.

The final proofs (Foundry proofs) are marked "F." These are practically finally corrected proofs from the electrotypes plates, which do not admit of changes except where absolutely necessary. Changes in



“F” proofs accordingly should be made as sparingly as possible, as they necessitate the cutting of the electrotype plate—a process which is likely to be expensive to the author and sure to be injurious to the plate.

Proofs are usually sent to the author in duplicate, the one to be corrected and returned to the printer and the other to be kept by the author. He will do well to transfer carefully his corrections to his own duplicate, for reference while his original corrections are in the hands of the printer.

On both first proofs and final proofs the abbreviation “Qy.” for “query” may occasionally appear. As this indicates that some point has arisen, such as an inconsistency in the manuscript or a possible misstatement of fact, which the proof-reader has thought it best to leave for the author to decide, attention should be paid to all such queries, in order that any desired change may be made as early as possible. The final proofs are just as



the cost of author's changes *in excess of this amount shall be charged to the author.*

The cost of correcting the errors of compositors will not in any case be charged to the author, but he will find that the cost of his own changes will accumulate more rapidly than he would anticipate, unless he has had great experience. It will be advisable for him to make his manuscript as nearly perfect as possible. Still, changes in the type and even in the plates will doubtless be necessary, and it would be unwise economy to leave the book imperfect rather than bear the expense of needed corrections.

When the text of a book is to be illustrated, the proof will be sent to the author in galley form, which will allow for the insertion of the cuts at the time when the first proof is corrected. Galley proof cannot be divided into pages until the cuts of the illustrations are placed in their correct places in the proof.

Proofs of illustrations will be sent to the



Educational Books

The Macmillan Company maintains a special department for the publication and sale of text-books and educational books. This department has branch offices in Boston, Chicago, Atlanta, and San Francisco, and the representatives of the Company attached to these various branch offices and to the home office visit the educational institutions and school authorities in their respective territories for the purpose of presenting the merits of the Company's text-books, and of recommending such books as may be best suited to the requirements of any special case. The department aims to keep in close touch with the universities, the public schools, and private schools, and with all those who are engaged in educational work.



Educational Books 29

In submitting the manuscript of a textbook it is advisable for the author to send a statement outlining briefly the plan and scope of his work, and giving the grade or grades for which it is suitable. The examination of the manuscript of an educational book, being of necessity very thorough, sometimes requires more time than the reading of a manuscript of more general character. It is, however, the invariable rule of the Company that this work shall be completed with all the promptness which careful and accurate examination will allow.

When an educational book is accepted for publication, the manuscript is read with the utmost care in the educational department before the book is actually sent to press. The department stands ready at all times to give such information as authors may desire in reference to the courses of study in use throughout the country, and to make any suggestions which may be solicited. The department also reads the proofs and gives attention to many of the



30 Educational Books

details connected with the manufacture of the book, such as the style of type, the size of the page, the illustrations, cover design, and style of binding. A constant effort is made to have every educational publication of The Macmillan Company as nearly perfect as possible in all of its details, and free from even the minor errors and discrepancies which not infrequently hamper the usefulness of books intended for school purposes. Proofs are sent by the printers direct to the educational department and are forwarded by the department to the author, with whom the department endeavors to coöperate in every way.

Upon publication specimen copies of the book are sent from the New York office and from the branch offices to the teachers and school authorities likely to be interested in such a book. These sample copies are followed by circulars and announcements which frequently contain reviews of the book and the opinions of



Educational Books 31

prominent educators in reference to it. Such letters of inquiry as are received are answered promptly and fully, and advertisements are inserted in the columns of the principal educational papers. By these methods and by the visits of its agents, the Company makes a strong effort to bring its educational publications to the attention of the educational world and to obtain for them such consideration as their quality may deserve.

A catalogue and price-list of educational books is published annually. This catalogue is to quite an extent descriptive and gives information in reference to the various text-books and educational books and the special uses for which they are adapted. The catalogue is sent to all teachers whose names are on the list of the educational department, and also to all educational institutions. It will be forwarded at any time upon the request of any one interested in educational work.

Authors can be of the greatest assist-



32 Educational Books

ance to the educational department by calling attention to any persons likely to be particularly interested in their books, and also by making any helpful suggestions in reference to advertising or circularizing which may occur to them. Correspondence of this character is always welcomed by the publishers, and such suggestions are acted upon as far as possible. Any criticisms or corrections received by the publishers are forwarded at once to the author in order that they may receive due attention, and that the successive editions of the book may have the advantage of the careful criticisms of those who use it.



Signs used in correcting Proof

⌞ = Push down the lead which is showing with the type.

⊗ Delete; take out.

9 Turn inverted letter right side up.

et { Let it remain; change made was
..... { wrong.

□ Indent one *em*.

⊙ A period.

|| The type line is uneven at the side of the page; straighten it up.

× A broken letter.

⌢ A hyphen.

ital. Use italics.

⊖ Join together; take out the space.

⊕ Take out letter and close up.



34 Signs used in correcting Proof

<i>centre</i> =	Put in middle of page, or line.
≡	Straighten lines.
∩	Insert an apostrophe.
^	Insert a comma.
┌	Raise the word or letter.
└	Lower the word or letter.
▢	Bring matter to the left.
▢	Bring matter to the right.
#	Make a space.
<i>lead</i>	A thin metal strip used to widen the space between the lines.
<i>space out</i>	Spread words farther apart.
¶	Make a paragraph.
<i>no</i> ¶	Run on without a paragraph.
<i>cap.</i>	Use a capital.
<i>l.c.</i>	Use the lower case (small type), <i>i.e.</i> not capitals.
<i>c.c.</i>	Small capitals.

Signs used in correcting Proof 35

w.f. = Wrong font — size or style.

font. Kind of type.

tr. Transpose.

rom. Use roman letter.

overrun Carry over to next line.

Λ Indicates where an insertion is to be made.

Dy. or (?) Doubt as to spelling, etc.

≡ Indicates CAPITAL letters.

≡ Indicates SMALL CAPITAL letters.

— Indicates *italic* letters.

~~~~ Indicates **black type** letters.

~~~~ Indicates **BLACK CAPITALS**.

~~~~ Indicates **BLACK SMALL CAPITALS**.

~~~~ Indicates *black italic*.



Proof showing Corrections

cap.

ADDRESS AT GETTYSBURG

[Fourscore ~~and~~ seven years ~~ago~~ our fathers brought [forth on this continent a new nation, conceived in ==
 # liberty, and dedicated to the proposition that all
 # men are created equal. Now we are engaged in a
 # great civil war, testing whether that nation, or any
 # nation so conceived and so dedicated, ~~it~~ can long
 # endure. We are met on a great battlefield of that #
 # war. We have come to pedicate a portion of that
 # field as a final resting-place for those who here ~~here~~ #
 # gave their lives that that Nation might live. It is *cap.*
 # altogether fitting and proper that we should do this. *room*
 # [But, in a larger sense, we cannot dedicate — *lean*
 # we cannot consecrate — we cannot hallow ¹⁻¹ this
 # ground. The brave men, living and dead, who *space*
 # struggled here, have consecrated it far above our
 # poor power to add or detract. The world will
 # little note nor long remember what we (here say) *fr*
 # but it can never forget what they did here. #
 # It is for us, the living, rather, to be dedicated *3*
 # here to the unfinished work which they who fought

ital. (Address at the dedication of the Gettysburg National
 Cemetery, Nov. 19, 1863. Reprinted, by permission of The
 a. a Macmillan Company, from Abraham Lincoln, the Man
 the People, by Norman Hapgood.) *11/17*



Corrected Proof

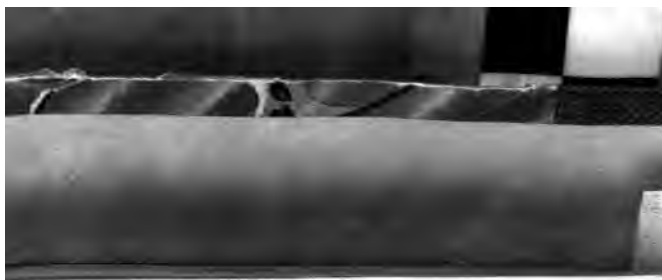
ADDRESS AT GETTYSBURG

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here

(Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of THE MACMILLAN COMPANY, from "Abraham Lincoln, the Man of the People," by Norman Hapgood.)



Composition and Presswork

The composition and presswork of books published by The Macmillan Company are usually done at the Norwood Press, Norwood, Mass., and proofs may be returned to the printers (J. S. Cushing & Co.) direct, except when otherwise arranged. Authors are requested to report promptly to the publisher any tardiness in the forwarding of proofs, or any carelessness in correcting errors, etc.

Messrs. J. S. Cushing & Co. follow a uniform system of punctuation, spelling, etc., but when a work is intended for the use of English as well as American readers, The Macmillan Company recommend the use of the "u" in spelling the words "honour," "colour," etc. The author's directions in this respect, however, will be carefully followed. Notice as to preferences in spelling, etc., should be given the publishers before the manuscript is sent to the printers.



40 Spelling, Punctuation, and Style

| | | |
|--|-----------------|----------------------------|
| demarcation | humbugged, -ing | paralleled, -ing |
| dike (<i>except in geological meaning</i>) | incase | poniard |
| | incrust | postilion |
| | indorse | programme |
| disk | infold | pygmy |
| drought | ingrain | raccoon |
| dryly | ingulf | reënforce |
| embarkation | inquire | ¹ riveted, -ing |
| embed | insure | sandbagged, -ing |
| empale | inthrall | shyly |
| filigree | intrench | slyly |
| gayety | intrust | sobriquet |
| gayly | lackey | stanch |
| glamour | manikin | story (<i>a floor</i>) |
| good-by | mediæval | thraldom |
| gossiped, -ing | mollusk | veranda |
| gypsy | mustache | visor |
| halyard | naught | zigzagged, -ing |

¹ There is nothing irregular in these forms, which are given because frequently misspelled. Compare *fidged*, *inhabited*, and *profited*. But similar verbs, when accented on the final syllable, double the consonant, according to both dictionaries, — e.g. *admit*, *admitted*, *admitting*; *permit*, *permitted*, *permitting*; *regret*, *regretted*, *regretting*.



42 Spelling, Punctuation, and Style

| <i>Worcester</i> | <i>Webster</i> |
|-------------------------|----------------|
| dulness | dullness |
| enamour | enamor |
| enclose | inclose |
| encumbrance | incumbrance |
| enrolment | enrollment |
| ensnare | insnare |
| ¹ equalled | equaled |
| fetich | fetish |
| fibre | fiber |
| fledgling | fledgeling |
| ¹ focussed | focused |
| ² frescos | frescoes |
| fulfil | fulfill |
| fulness | fullness |
| gramme | gram |
| ² grottos | grottoes |
| guerilla | guerrilla |
| ¹ imperilled | imperiled |
| instalment | installment |
| instil | instill |
| jewellery | jewelry |
| ¹ kidnapped | kidnaped |
| ¹ libelled | libeled |
| litre | liter |
| lodgement | lodgment |



44 Spelling, Punctuation, and Style

| <i>Worcester</i> | <i>Webster</i> |
|------------------------------|-----------------|
| sabre | saber |
| saltpetre | saltpeter |
| saviour | savior |
| sceptic | skeptic |
| sceptre | scepter |
| sepulchre | sepulcher |
| shrivelled | shriveled |
| ¹ skilful | skillful |
| smoulder | smolder |
| sombre | somber |
| spectre | specter |
| ¹ sulphuretted | sulphureted |
| syrup | sirup |
| theatre | theater |
| ¹ tranquillize | tranquelize |
| ¹ travelled, -er | traveled, -er |
| vice (<i>a tool</i>) | vise |
| villanous, -y | villainous, -y |
| whiskey | whisky |
| wilful | willful |
| woful | woeful |
| woollen | woolen |
| ¹ worshipped, -er | worshipped, -er |

¹ The past tense is here given for illustration, but it is of course understood that the present participle is



Spelling, Punctuation, and Style 45

formed on the same principle, *e.g. apparelling, apparel-
ing; tranquillizing, tranquilizing; worshipping, wor-
shipping*. This list contains only a few of the more
common verbs of the class ending in *al, el, il, and ol*,
but enough to show the principle on which the two
dictionaries work in forming their past tense and participle. Verbs of this class accented on the final syllable
have the same form in both Worcester and Webster,
—*e.g. impel, impelled, impelling; propel, propelled,
propelling*; etc.

³ The rule for nouns ending in *o* is: If the singular
ends in *o* preceded by another vowel, the plural is
formed regularly by adding *s*, — *e.g. bamboo, bamboos;
cameo, cameos; embryo, embryos; folio, folios*. If in
o preceded by a consonant, by adding *es*, — *e.g. buf-
falo, buffaloes; desperado, desperadoes; echo, echoes;
bero, beroes; mosquito, mosquitoes; motto, mottoes;
potato, potatoes*. But the following exceptions add *s*
only: —

| | | | |
|-----------------------|-----------|---------|----------|
| albino | duodecimo | piano | sirocco |
| canto | halo | proviso | solo |
| cento | lasso | quarto | stiletto |
| domino (<i>when</i> | memento | rotundo | torso |
| <i>not the game</i>) | octavo | salvo | tyro |

3. **English Spelling.**— In the English
style of spelling, many words which in



46 Spelling, Punctuation, and Style

American dictionaries end in *or*, end in *our*. Words thus ending in *our* are:—

| | | |
|-----------|---------------|-----------|
| arbour | favour | parlour |
| ardour | fervour | rancour |
| armour | flavour | rigour |
| behaviour | harbour | rumour |
| candour | honour | savour |
| clamour | humour | splendour |
| clangour | invigour | succour |
| colour | labour | tabour |
| demeanour | misbehaviour | tumour |
| discolour | misdeemeanour | valour |
| dolour | neighbour | vapour |
| endeavour | odour | vigour |

Note that *discoloration*, *invigorate*, *invigoration*, *pallor*, and *tremor* do not take the *u*.

When an adjective is formed from any of the above words by adding *ous*, the ending of the original word is simply *or* as in American dictionaries,—e.g. *clamorous*, *dolorous*, *humorous*, *laborious*.

While the *our*-words are always found in English spelling, it is only occasionally that



Spelling, Punctuation, and Style 47

English books follow the style which changes verbs ending, in American dictionaries, in *ize* to *ise*, — e.g. *civilise*, *realise*, *utilise*.

Distinctively English spellings (sometimes used and sometimes not) are the forms *anyone*, *everyone*, *someone*, and *for ever*, and the following : —

| | | |
|-----------|------------|---------------------------|
| behave | gaily | reflexion |
| briar | gipsy | shily |
| connexion | inflexion | slily |
| drily | judgement | staunch |
| enquire | lacquey | storey (<i>a floor</i>) |
| entrust | pigmy | verandah |
| gaiety | postillion | |

4. **Miscellaneous Words.** — Give preference to the following forms : —

| | | |
|--------------|----------------|----------------|
| byways | highroad | subject-matter |
| courtyard | knickknack | text-book |
| downstairs | long-suffering | thoroughgoing |
| employee | lookout | upstairs |
| everyday | newcomer | well-nigh |
| halfway | nowadays | widespread |
| headquarters | shan't | |



Spelling, Punctuation, and Style 49

Half. — With adjectives : *half-dead man*, etc. (but *I found myself half dead with shame*) ; with verbs : *half conceal*, *half understand*, etc. ; also *half a dozen*, *half an hour*.

Like. — *Businesslike*, *childlike*, *warlike*, etc., except *ball-like*, *bell-like*, etc., and very unusual compounds : *miniature-like*, *Mohammedan-like*, etc.

Over and Under. — With verbs and adjectives, one word : *overbold*, *overestimate*, *overreach*, *under-dressed*.

Party. — *Party-coated*, *party-colored* (and use this spelling).

Points of the Compass. — *Northeast*, *south-west* ; *north-northeast*, *west-southwest*, etc.

Room. — *Breakfast room*, *dining room*, *sleeping room*, etc. ; but *bedroom* and *drawing-room*.

School. — *Schoolboy*, *schoolfellow*, *schoolgirl*, *school-house*, *schoolmaster*, *schoolmistress*, *schoolroom* ; *school board*, *school children*, *school committee*, *school days*, *school district* ; *school-ship*, *school-teacher*, *school-teaching*.

Self. — *Self-absorbed*, *self-contempt*, *self-respect*, etc. ; but *selfsame*.

Skin. — Words of one syllable : *calfskin*, *goatskin*, *sheepskin*, etc. ; of more than one : *beaver skin*, *buffalo skin*, etc.



50 Spelling, Punctuation, and Style

Tree. — Always two words : *apple tree, forest tree, fruit tree*, etc.

An adverb and a participial adjective or a participle before a noun : *prettily dressed girl, rapidly approaching winter*, etc.

Anyway, Nowise, Awhile, Meanwhile, and Meantime

Distinguish between the adverb *anyway* and the phrase *in any way, nowise* and *in no wise*, and *awhile* and *for a while*. Always make *meantime* and *meanwhile* one word : *meantime, in the meantime, meanwhile, and in the meanwhile*.

III. DIVISION OF WORDS

Divide when possible, and when it is a correct division, on the vowel : *propo-sition*, not *prop-osition*.

Avoid two-letter divisions where possible.

Avoid making the last line of a paragraph part of a divided word.



Spelling, Punctuation, and Style 51

In present participles carry over the *ing*: *divid-ing*, *mak-ing*, *forc-ing*, *charg-ing* (but *twin-king*, *cbuc-king*, etc.).

Divide: *deri-sion*, *divi-sion*, *provi-sion*, *reli-gion*, etc.

Divide: *fea-ture*, *for-tune*, *pic-ture*, *pre-sump-tuous*, etc.

Divide in all cases *espe-cial*, *inhabit-ant*, and *pro-cess*.

Divide *know-ledge* only where English spelling is used.

Note *atmos-pHERE* and *bemi-sphere*.

IV. CAPITALS

Constitution of the United States should always be capitalized.

Czar, etc. — Capitalize *Czar*, *Pope*, *President* (of United States), *Sultan* (of Turkey), *Dauphin*, *Bey* (of Tunis), *Kbedive* (of Egypt).

Day. — Capitalize *Thanksgiving Day*, *New Year's Day*, *Lord's Day*, *Founder's Day*, *Commencement Day*, etc.



Spelling, Punctuation, and Style 53

House. — Lower case *house of Hanover*, *house of Suabia*, etc.

King, etc. — Capitalize *King John*, *Bishop of Rheims*, *Duke of York*, *Emperor of Austria*, etc.; but lower case *king of England*, *queen of Sweden*, *prince of France*, etc. (except the *Prince of Orange* and *Prince of Wales*, and other mere titles with *Prince*).

Middle Ages should be capitalized.

Mountains. — *Appalachian Mountains*, *White Mountains*, etc.

New World, **Old World**, **New York City**, **New York State**, **Papacy** (but lower case *papal*), **Oriental**, and **Occidental** should be capitalized.

River, **Lake**, **War**, **Valley**, **battle of**, **peace of**, **treaty of**, etc. — Capitalize in cases like *Hudson River*, *Crystal Lake*, *Seven Years' War*, *Connecticut Valley*, etc.; but note the plurals: *Hudson and Mohawk rivers*, *the Seven Years' and the Hundred Years' wars*, although *Lakes Huron and Michigan*. Lower case *the river Charles*,



Spelling, Punctuation, and Style 55

remarked, etc., use the colon and dash (except in mathematical work).

Comma and Semicolon.— In sentences containing two sets of subjects and predicates—in other words, two clauses—connected by *and*, *but*, or some similar conjunction, the clauses should be separated by at least a comma; and if either clause is very long or contains a subordinate clause, use a semicolon. The foregoing sentence illustrates the use of the semicolon.

Quotation Marks.— In sentences terminating in the close of a quotation and an exclamation point or an interrogation point, do not quote the punctuation unless it is part of the quotation:—

How absurd to call this stripling a
“man”!

but He cried out, “Wake up, something is
going wrong!”

Can we by any mistake call him a
“man”?

but One is crazed by its “Now then, where
am I to go?”



Spelling, Punctuation, and Style 57

“6 SCROPE TERRACE, CAMBRIDGE,

“June 20, 1898.

“DEAR SIR: With reference to the Vortex-
atom Theory, I would * * *
concerned is very complex.

“Believe me

“Yours very truly,

“J. J. THOMSON.

“PROFESSOR S. W. HOLMAN.”

VI. MISCELLANEOUS POINTS OF STYLE

2d, 3d, not *2nd, 3rd*.

B.C. and *A.D.* — Date before the letters,
and letters in small capitals: 14 B.C.,
28 A.D.

A.M. and *P.M.* (for *ante meridiem* and
post meridiem) always in small capitals:
A.M., P.M.

§ and £ should always be close up to
the number with which they belong, except
in mathematical work.

Henrys, Jerseys, Mussulmans, and the
Two Sicilies are the correct plurals.

An abbreviation — *e.g.*, *Fig.*, § — or a

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